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THE NEW WEEKLY 10¢

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FSM Marchers on Berkeley Campus

ANTI-FSM BILLS PERIL FREE UC

By ED CRAY

In the backwash of the revolt by the Free Speech Movement on the Berkeley campus of the University of California, the state legislature is confronted with a series of bills which could destroy the university.

State Senator Jack Schrade has introduced a fistful of bills, constitutional amendments, and concurrent resolutions which would deprive demonstrating students of scholarships, sympathetic faculty members of their jobs, and vest final disciplinary authority with the state legislature.

While the most drastic of the bills, a constitutional amendment which would destroy the autonomy of the Regents , has little chance of passage, other bills which would restrict civil liberties could pass both houses.

Bills denying students and faculty members the right to demonstrate on public property are of dubious constitutionality since they infringe on the First Amendment's guarantee of freedom of assembly and petition. Other legislation would make it mandatory that a state college student convicted of any criminal offense during a campus demonstration be summarily expelled without a hearing. A companion bill would cost an instructor at the state colleges his job, and he too would be denied a review of the mandatory action.

Bills such as these are an over-reaction to the sensational publicity which accompanied the Berkeley demonstrations last fall and winter. Lost in the reports of mass meetings and mass arrests was the fact that the Berkeley revolt was not the work of a small group of bearded and barefoot beatniks.

Six thousand students attended a rally at one point; an estimated 1000 staged the sit-in of the administration building. Even

Continued on Page Three

UCLA Students helped this woman and her family...story inside on Page 2.

Orange Liberal Leads Attack on Birchers

By JOHN BRYAN

A last-ditch campaign to derail the John Birch Society political steamroller in its Orange County stronghold was revealed to the Free Press this week by a prominent Santa Ana Democratic leader.

"It's time we took the offensive against the Birchers in Orange County," said Robert Battin, the Democratic candidate for State Senator in last November's election who was defeated after a smear campaign by admitted Bircher John Schmitz.

"We need financial and organizational help from outside this county," he continued. "The Birchers are pouring all their resources and leadership in here to gain more offices on school boards, on municipal and county government, in the State Legislature and in Congress.

"To date I've been promised all kinds of help but all I really get is a friendly pat on the back and a nice warm 'Get'em, boy!'

"It will be a non-partisan campaign and we'll enlist the support of the many Orange Republicans who are as disgusted as I am by the growing Birch domination here."

Battin plans to fight the Birchers in school board elections--where they are most often successful--and in municipal elections (a Birch councilman was elected only last week to the Santa Ana Council.)

The young attorney is also

Continued on Page Two

THE KING OF THE TV CAMP

By TRINA ROBBINS

Underground Theatre is scoring a triumph every Saturday Midnite at the Cinema Theatre with Captain Video, a brilliant Fascist homosexual fantasy serial. Strongly reminiscent of Kenneth Anger's Scorpio Rising with its pseudo - Fascist uniforms and phallic vehicles (Video's spaceships are, however, much more crudely obvious than Anger's discursive restraint in the use of motorcycles), Captain Video is the ideal sex fantasy of pubescent youth everywhere.

In Chapter 3, outstanding for its subtle use of color (a blue filter, symbolic of orgone to denote the hostile planet), Capt. Video and his boy-bride are menaced by nightmare women; steel robot-like creatures with tin-can skirts. One of them tries to steal Capt. Video's mate, dropping him in the terrifying fire of heterosexual love. The right equipment wins out, however: the boy subdues the fire by symbolically urinating on it, thus proving that he is superior to the robot woman (cunningly spoken of as "mechanical creatures" in the flick) because he possesses the right goods.

Video answers this affront by cutting a hole in another robot's abdomen and removing her "mechanism" for further study. (Be it Caesarean section or hysterectomy is a matter for other critics; the action still stands).

Chapter 4 finds our crash helmeted couple trapped in a giant cave of curved corrugations. (You just can't escape that place, no matter how you attack it!) After observing two naked women who are literally frigid (having been frozen solid), the two young men find themselves also freezing solid, victims of their mothers' frigidity as well as the known terrors of That Place. (Some are lined with teeth, others with ice).

This clever film (whose protagonist looks remarkably like Kenneth Anger) manages to get across the entire rather terrifying message of today's Fascist oriented motorcycle homosexual without incurring either the wrath of the censors or the snubs of prospective recruits in the pre-teen age group. (Send your son to camp!).

One can only hope for more such subtle underground films to fill the sadly great need of Aware L.A. filmgoers. For what would we do if we couldn't docilely submit to the wooing of our sensibilities by such oriented filmmakers? What would happen to our rallying point of passive acceptance -- the Cinema Theatre? If such fare were denied us, we might even have to move into decisive demands.

All of which means nothing, of course, Captain Video is high camp of the first water -- and let's have more!

FAIR HOUSING SERVICE SET UP

A Fair Housing Referral Service has been set up by the Community Relations Conference of Southern California in order to assist minority group persons in finding housing accomodations anywhere in Southern California.

The offices of FHR Service and the Community Relations Conference are located at 2400 S. Western Avenue, Los Angeles 18. Their phone number is REpublic 3-9101.

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LAWRENCE LIPTON'S

THE WASP

In Memoriam : Ambrose Bierce 1842-1914

THE MONSTROSITY OF MALAPPORTIONMENT: One of the wonders of the American democratic elective system, unconstitutional malapportionment of voting districts, results in the election of unrepresentative public officials. In the unreconstructed states - excuse me, "sovereign" states - of the Southern Confederacy, this is achieved by the simple device of disenfranchising the Negro population. In states like California it is done by the more devious device of gerrymandering the voting population in such a way that the baronial cow county bosses and the Birch-infested pockets of bigotry can outvote the more enlightened urban population. The result is that there are many states in which no public official, state, local or federal, has been lawfully and constitutionally elected in a hundred years. Where such officials have succeeded in influencing and outvoting lawfully elected representatives, it also means that thousands of laws and statutes, local and national, are invalid and every person who was tried and convicted under those laws was unlawfully tried and convicted. If such persons, those who have not died in jail or been murdered by the state, were to bring suit, the jail population would be sensationally diminished and, if monetary judgements were granted them for false arrest and imprisonment, most of the states would face bankruptcy. Why is not this a proper activity of the ACLU, for instance?

IGNORANCE ON THE MARCH: Malapportionment and disproportionment are not the only ways to elect unrepresentative office holders. In California we have seen how the tail can be made to wag the dog. Here we have the spectacle of an atavistic mental troglodyte, namely Max Rafferty, being elected to the office of State Superintendent of Public Instruction. A venemous enemy of every advance in public education since the beginning of the 20th Century, Rafferty never misses an opportunity to deliver himself of opinions which embarrass every intelligent teacher in the educational system.

DEMOS: EASY VICTIM OF DEMAGOGUERY: A built-in weakness of the democratic system of majority rule is the fact that enough of the population is so ignorant and undereducated, so submissive, insecure and masochistic, that, if you can keep enough of the educated, thinking minority away from the polls, you can elect even an academic Fundamentalist like Max Rafferty on slogans like God and Country, anti-communism and Old Glory. You can keep the educated, intelligent minority away from the polls easily enough - by offending their sense of smell. If election campaigns become dirty enough, foul-mouthed and demagogic, an insult to their intelligence, you will have no trouble keeping them from exercising their sacred, God-given right to vote.

MAX RAFFERTY, ENEMY NO. 1: Enemy No. 1 of public education, Max Rafferty delivers himself of such dicta as the following, from an AP (April 11) dispatch:

Speaking before the United Republicans of California in Fresno, Rafferty likened himself to Casandra. He claimed he had predicted the Berkeley disturbances in a magazine article published in 1957. The article was entitled: "The Cult of the Slob."

Rafferty outlined what he said were outgrowths of progressive education - violence, immorality and obscenity, decline in personal morale and contempt for law and the democratic processes.

"All four by-products of progressive education joined forces at Cal," Rafferty said. He called the Berkeley demonstrations, "A beatnik version of the four horsemen of the Apocalypse."

Rafferty told the 150 persons present that the Board of Regents "became so palsied at the thought of denying students their 'rights', they have been afraid" to take action to end the demonstrations.

He blamed the faculty for most of the trouble, saying some influential faculty members "control the university under the European system."

Many faculty members, Rafferty charged, directly endorse "criminal conduct of their students at the university.

"Are the people...or inmates going to run the university?" the educator asked.

WHAT IS OBSCENE? Since "educator" Rafferty has no compunction about calling university professors and students obscene by his definition, the Wasp has a few definitions of its own to offer.

OBSCENITY is the hate-filled mug of a Florida businessman going before the television cameras and saying that "niggers stink."

OBSCENITY is an Alabama sheriff and his uniformed Kluxers hurling tear-gas bombs into a nonviolent demonstration by men, women and children, white and black.

OBSCENITY is an ex-President of the United States calling Negro demonstrations "silly" and Martin Luther King "a trouble-maker."

OBSCENITY is a superintendent of public education calling university students "inmates," chancellors and regents cowards because they fail to satisfy his ideas of university "discipline."

Obscene as such things are I would not forbid them, censor them or refrain from giving them newspaper space and air time. How else would we know what is REALLY obscene?

THE KIDS helped out too when Amigos from UCLA came to Tijuana to assist their families in a basic, human way.

THESE GRINGOS REALLY AMIGOS

By SANDRO STELLINGWERF

...photos by Rebecca Holmes

"El Toro! El Toro!" Three Mexican children were captivated by the bull painted on the floor of the clinic being built by students from the United States at Corona del Rosal in Tijuana. El Toro had somehow grown from a can of green paint spilled while painting the walls and the chairs and often the noses of the beautiful children who sanded the chairs, swept the floors and begged paint for their little brushes contrived of a rag and a stick.

But one remembered that often the clothes they wore were the only ones the children owned, and that a spatter of paint meant a day out of school while their mothers scrubbed the spot. The Mexican boys rarely painted. When offered a brush they usually looked down at their clothing, and shrugged. But they painted with their eyes. Quick to notice a small flaw, they laughed at our earnestness, nodded at a job done "muy bien." "How can you paint," they teased, "when the sun is so hot?"

"Come play with us," the children laughed, and so we did: jacks and baseball and pick-up-the-broken-glass. Sometimes we played tag or danced or made stick houses or just sat, lazily counting our fingers English by Spanish.

Project Amigos builds small clinics and schools and friends. It loans tools and hands for the repairing of fences, the painting of bicycles and the building of soccer goal-posts. It offers ideas for covering open wells and for building steps down the steep hills. There is a spirit of openness about the student Amigos that says, "What can I do?" not "What can I change?" It is that spirit which, in giving, gives the best it can rather that which is left over. It is that spirit which catches in the throat when the children ask: "Cuando vienes otra vez?" -- when are you coming again?"

Project Amigos, organized in 1963 by UCLA students, works in small groups at selected sites near Tijuana two to three days each school vacation or "break." The forty to fifty students, who come from various California colleges, pay their own travel and food expenses; they stay in San Ysidro or Chula Vista churches.

Amigos is financed by UCLA Associated Students and by donations from many Southern California organizations. The project needs tools, supplies, donations and chaperones (preferably Spanish speaking). Address inquiries to Project Amigos, UCLA, Los Angeles 24, Calif.

Orange

Continued from Page One

taking on the rightist society in a civil suit now pending in Orange Superior Court against Schmitz, his public relations man Frank La Magna, Birch President Robert Welch and Birch organizer John Rousselot.

Battin claims the four conspired to bring about his false arrest the day before last November's election on a charge that Battin tried to "run down" La Magna with his car.

"Before the election, the Birchers were content to spread the rumors that I was a 'bad guy' and 'unpatriotic,'" Battin said. "Now they've extended their smear campaign, claiming that I had a car full of liquor when La Magna made his citizen's arrest and that I had a teen-age girl in the car with me.

"I intend to prove they're liars. I intend to show that we can stand up against the Birchers in Orange County. They're not about to drive me out."

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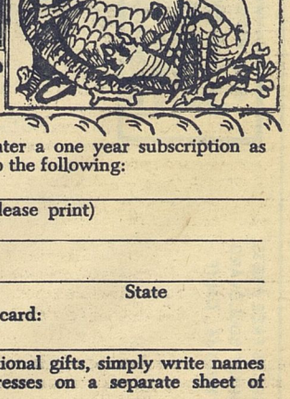

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PERIL FREE UC

Continued from Page One

more upsetting to the administration and faculty, the university's brightest graduate students and campus leaders were in full sympathy with the Free Speech Movement.

On December 8, 1964, the Berkeley division of the Academic Senate voted 824-115 its endorsement of the aims, if not the methods of the rebelling students. More than any other single event or statement during the four-month long controversy, the faculty's overwhelming vote in favor of the Free Speech Movement's goals underscored the gravity of the FSM.

The students were demanding that they be permitted rights guaranteed to them under the First Amendment of the U.S. Constitution.

University regulations adopted by the Board of Regents and enforced by the administration had seriously narrowed the right of the students on-campus to solicit funds and members for off-campus political and social activities.

The Negro Freedom Movement in the South changed all that. Shaking off the apathy of the '50s, students on college campuses across the nation became involved in the Negroes' struggle for equality.

When the first recruits returned to their schooling, they came back as dedicated workers and fund-raisers.

Prohibited from recruiting new members and seeking funds on the Berkeley campus, the young activists set up tables just outside the school's gates on a strip of land everyone thought belonged to the City of Berkeley. There they could exercise their right of free speech and assembly. Just five feet away, they could not.

Then university administrators discovered that the strip of land did not belong to the City, but was university property. They closed down the make-shift booths and card tables, and the revolt broke out.

The students sought not only to win back their prime access point, but to roam the campus at will. The administration, backed by the Regents, fumbled badly and in a series of restatements of the regulations, the Regents inelegantly retreated.

On Nov. 20, the Regents adopted a policy "that certain campus facilities, carefully selected and properly regulated, may be used by students and staff for planning, implementing or raising funds or recruiting participants for lawful off-campus action." A second resolution reaffirmed long-standing policy that students "obey the laws of the state and community."

The key word was "lawful." Students who wished to recruit pickets to protest discrimination in San Francisco were barred from setting up shop.

While the Regents' resolution might have made the job of police in San Francisco or Birmingham, Alabama, or Greenville, Miss., easier, it also indicated that the Regents would have to investigate the content of speech. If the student was advocating a sit-in at a local business which allegedly discriminated, he could be forced off campus.

The FSM, later backed wholeheartedly by the Academic Senate, protested that this would make the Regents censors.

Censorship out of class, the faculty argued, was inimical to the spirit of free inquiry which should prevail on a university campus. A university was more than a round robin of classes wherein academic freedom might permit free discussion. Freedom of speech was not marked off by the ringing of school bells at the beginning and end of each hour.

The students insisted that if the activities they advocated were unlawful, it would be a matter for the civil courts, once they had actually committed an unlawful act, but not before.

On Dec. 8, the Academic Senate approved a five-point plan to end the controversy. "The content of speech or advocacy should not be restricted by the university. Off campus student political activities shall not be subject to university regulation. On campus advocacy or organization of such activities shall be subject only to such limitations as...the time, place and manner of conducting political activity...to prevent interference with the normal functions of the university..."

The Regents are still seeking a graceful way out of the corner into which they have painted themselves. In the meantime, the student body and the faculty advocate the principles of a free, inquiring scholastic community and the state legislature ponders legislation which could destroy that community.

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—*Cecil Smith, L.A. Times*

"This play serves no purpose except the titillation of the horribly morbid . . . The ultimate in criticism is silence. And the ultimate weapon of the public should not be censorship or police judgment—it should be the individual refusal to yield to prurient curiosity and to stay away."
—Nick B. Williams, Editor, L.A. Times

"The ultimate in cowardice is silence. It is the duty of The Times to report on theatre and it is the duty of the Times to have its respected critics report on 'The Toilet.' These critics may damn 'The Toilet' or they may praise it. But they may not ignore it. They may not be silent, and neither may The Times."
—James Powers (Hollywood Reporter), Letter to the Editor, L.A. Times

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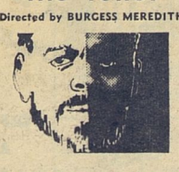

WARNER PLAYHOUSE
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RITA FREDRICKS (left), co-producer of the LeRoi Jones Plays "Dutchman" and "toilet" at the Warner Playhouse, discusses the production with actor-director Burgess Meredith (center) and comic Godfrey Cambridge during recent intermission.

NEWS FROM THE RENAISSANCE PLEASURE FAIRE and MAY MARKET

MAY 29-30-31

A goodly 400 filled the Stratford on Sunset a fortnight ago for the annual "Taste of Wine"...a pre-Renaissance Faire gathering of attainments and entertainments. And a most successful and joyous eve it was in preparation for the third annual Faire for KPFK-fm.

Volunteers are still needed, such as Wandering Sellers, Garland makers, Banner designers and stitchers, ticket sellers, jesters, gate minders, et all. Call HO 3-8134 if you can help.

WEEKEND BUILDING

As usual, the task of weekend construction...but six weekends 'til the Glove be Up...is most critical. Between stormings, several people have begun and several loads of lumber have been delivered. And Rome Ronconi, supervisor and coordinator of this year's Faire construction, with Preston Hibbard, will be at the site each weekend. Rome will also be there some weekdays, but call first at HO3-6252 or HO 3-8134. He needs mostly men handy with saw and hammer, general helpers (male and female), etc.

A list of tasks to be done will be found at the Central Information Stall in Pleasure Meadow.

And where is Pleasure Meadow? The site of this year's Faire is the Paramount Ranch on Cornell Road near Whizin's Cornell Corners.

From Los Angeles, one takes the Ventura Freeway west past Malibu Canyon three miles to the Kanan Rd. exit. Follow the orange and green signs. Turn left on Kanan Rd, turn left again onto Cornell Rd. and go on a mile or so to the Paramount Ranch entrance. Keep following the Faire signs. Please clip out these directions and paste them on your dashboard or whatever, and we'll see you there!

Ron Patterson

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AN ENCYCLOPEDIA OF MODERN DRAMA

The Concise Encyclopedia of Modern Drama by Siegfried Melchinger (tr. by. G. Wellwarth) Horizon Press, $12.50

By NORMAN HARTWEG

There has appeared recently an excellent little paperback volume called "A Dictionary of the Cinema," by Peter Graham; it is the handiest source of quick reference on the major writers, directors, producers, films, and terminology of film that I know of; it costs $1.95. In contrast, "The Concise Encyclopedia of Modern Drama," by Siegfried Melchinger (a German authority on the drama), is neither encyclopedic nor concise: a loose, sprawling volume, it concerns only playwrights, premiere dates, a little terminology, and what I suppose must be called Theory for lack of a better word; it is extremely limited in value, and retails for $12.50.

The book's best features are its bibliography of essential books on world drama, its chronology of first performances (some of which, however, are actually those performances which brought the plays to world attention) and its biographical section on the major 20th Century playwrights. Its worst is its entire lack of information on actors, producers, directors, designers, composers, stage settings and theatre buildings, and the important 20th century companies, all of which, one would assume, would be the proper concerns of an Encyclopedia of the Modern Drama. Also unfortunate are the 140-odd photographs of representative productions, 131 of which feature only the actors and show nothing of the set. Ionesco's "Rhinoceros" is represented by a picture of Zero Mostel against a white background, for example; on the other hand, nine photographs do show sets in some fullness but are of plays such as Enid Bagnold's "Chalk Garden" or Anouilh's "Antigone" (played against curtains).

Most of the work suffers from Mr. Melchinger's overly idiosyncratic view of the meaning and direction of the modern theatre, as expounded at great length in a huge Introduction. He suggests (in the swift, clear prose of George Wellwarth's fine translation) that, while modern theatre may appear chaotic on the surface, there is actually a clear movement toward a theatrical Renaissance taking place, featuring the slow death by strangulation of the Illusionistic (representational) theatre, a Revolution against it and against a theatre dominated by slogans (such as the Naturalistic "slice of life" or the Expressionistic "theatre as platform" or "theatre as pulpit"), and culminating in what he calls a Renaissance of Forms, meaning the re-examination and re-utilization of the great traditional forms of the past such as the Spanish, the Chinese, and the Indian. From this Renaissance of Forms, he thinks, has come the present movement toward a Theatre of Parable.

On the surface this is not too bad an assessment, and Melchinger has much to say which, if not exactly new, is at least pertinent and in some cases sharp. It is the individual instances which he offers as evidence that must cause objection on several levels. He finds, for example, that Ionesco's "The Chairs" is an example of the Chinese tradition and Brecht's posthumous "The Visions of Simone Machard" one of the Indian; he bases much of his argument upon the idea that theatre did not originate in religion and that it is not a cultural institution; he insists that theatrical parable, the presentation of exemplary life rather than ordinary, and the drama's upholding of what is common to all men, are uniquely new ideas in the theatre and do not characterize the theatre of the past; and, finally, after suggesting that our present playwrights have been working "in conscious disregard of all aims and slogans," he offers Bertolt Brecht as proof.

This kind of unusual view of theatrical history and purpose has, of necessity, colored the other sections of the Encyclopedia. The biographies of playwrights, an exhaustive listing despite its odd lacunae, is of some general interest but places much more emphasis on playwrights like Hans Barlach, J.M. Barrie and Christopher Fry than it does on Beckett, Camus, Chekhov, Eliot, Giraudoux, Ibsen, or Shaw, and more on George S. Kaufman than on Behan, Betti, Ghelderode, Maeterlinck, O'Casey and a raft of others dealt with in a few lines. N.F. Simpson and Boris Vian, excluded from the first edition, have been inserted in an Addenda section at the back, but Robert Bolt, a whole slew of French playwrights (Artaud, Tzara, Breton, Soupault, Vitrac), and others are missing. It seems odd, for example, to update the work to include Murray Schisgal and leave out Baldwin and LeRoi Jones.

The brief selection of important documents of the 20th Century theatre, aside from bits from Brecht, Shaw (not in the first edition) and Duerrenmatt, is oddly trivial, including an effusive encomium to Giraudoux by Anouilh and a puff for poetry by Fry. This is largely because, as with the other sections, emphasis has been placed on what fits Mr. Melchinger's theory to the near exclusion of all that does not. This might be permissable in a book on dramatic theory, but not in what proposes itself to be an Encyclopedia. Also damaged are the technical definitions in the Glossary, some interesting and some not (like what a play divided into acts is) but all viewed through Melchinger's highly personal filter. Thus if one is interested in spending $12.50 for a bibliography and a list of playwrights and their works, and does not mind trudging through a ream of strange material to get to them, there may be value in looking for Melchinger's book. Caveat emptor, however. And we still lack a Concise Encyclopedia of the Modern Drama.

letters to the editor

Dear Editor,

I want to alert your fine paper that both leading candidates for mayor are suspected androids, or robot-like beings engaged in a conspiracy to take over our city government. A vote for these beings is a step in the direction of mechanized race suicide. They've already taken effective control of the Sheriff's department and other county offices, such as the library (for instance, the book "Are Machines Taking Over?" by Lionel Peterson has recently been taken quietly off the shelves as part of their long-range plan of thought control) and the BPA (note recent cutbacks in aid payments).

I don't sign my name to this for obvious reasons, but ask Ridgely Cummings (in private) if what I say isn't true. He knows about the city and county government. He'll tell you.

A Friend

P.S. Unless he's an android too.

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A SHORT TALK WITH A HUMAN DYLAN

(In one of our next issues we will be printing a complete interview with Bob Dylan. The following vignette conversation with Paul Jay Robbins was taped a few days ago and stands by itself).

ME: (PJR) Why?
BD: Because.
ME: Who?
BD: Me.
ME: What for?
BD: Them.
ME: How?
BD: The simplest way.
ME: A word to the fans?
BD: Astronauts.
ME: A word for the week?
BD: Weak.
ME: Sing Out and other folky-bag mags call you to task for not being you...why are you not you?
BD: It's very obvious that I am not me. I am really Jim Backus. I have no idea, really, why they want to be so down on me for being Jim Backus in a wig. I know a lot of people that are really President Johnson in a crash helmet when they say they're really Mickey Rooney in a jock strap. But they can't fool me. Hey, I like being Jim Backus in a wig.
ME: Is it significant that Jim Backus - your - initials are J.B., like in MacLeish's play.
BD: I thought that was a drink, is it a play? I'll have to say, 'who's MacLeish?'
ME: MacLeish is a poet/playwright-one of the better. He wrote J.B. as a contemporary allegory on Job.
BD: Job?
Me: Yes, Job.
BD: Job what?
ME: A job for free men chained by belief.
BD: I never heard of Job, only his daughters.
ME: Isn't it a groove to get off all this nonsense and have it published just because you're not you?
BD: It's fantastic, man! You really dig America is the land of opportunity.

Coming next week is a wild plunge into a phenomenon called "the Byrds", by Paul Jay Robbins. The Byrds are currently reorganizing conceptions of rock & roll, folk music and other frozen labels while playing at Ciro's Le Disc. They'll be at the Troubadour the 27th, 28th & 29th of April.

John Wilcock

THE VILLAGE SQUARE

The column of lasting insignificance. 486

Where the Subway Department Is Upstairs

Tokyo: March 25

The Keio department store is the newest and most magnificent of all Tokyo's magnificent department stores and, like many others, has its own railroad line actually in the building. (One of the local railroad stations in Tokyo—Ikebukuro—has platforms inside two separate stores, Seibu and Marubutsu.) Sometimes naive rustics in from the country ask where the subway station is and, when told it is upstairs in the department store, refuse to believe the informant, whom they suspect of making fun of them.

A tent-sized yellow birdcage housing yellow birds and a pink cage containing pink birds line the entrance hall, and at the foot of each escalator are the inevitable uniformed girls who stand and bow politely to each customer. Japan's department stores, by providing such extra services as comfortable lounges, calligraphy demonstrations, roof-top amusement centers for children, and free delivery of your purchases to different addresses (as, for example, Christmas presents), concentrate almost as much on winning your future business as selling you anything right now.

In the few months since it was built, dominating the Shinjuku station area, Keio has become widely known for its distinctive trademark—pastel colored impressionistic birds—which was designed by American artist Saul Bass (better known for doing the credits to "Mad World" and "Around the World in 80 Days), apparently to great initial skepticism on the part of the dissenting stockholders. (They're now delighted, it's reported.)

INFLUENCES: American middle-class morality has made some inroads here, mainly in the places popular with or operated by the U. S. Army and Air Force types. A few nights ago I got thrown out of the Gaslight, an overpriced Victorian bar, all red plush and vulgarity, for not wearing a tie (even hoods wear ties, in fact especially hoods), and the last time I was in Tokyo the same thing happened at the military-operated Hotel Sanno.

The Sanno's top-brass management, I'm delighted to report, had to make a public apology recently when some invited Filipino guests wearing their national costumes (loose shirts, no jacket, no tie) were refused admission by some over-zealous snot. It's typical of the military mind that in a country where service is excellent, drinkers in the Sanno's cocktail lounge are obliged to wave little flags when they want the waiter—thereby neatly transferring the onus of getting served onto the person who's paying.

GADGETS: I've mentioned before the Japanese predilection for gadgets and devices that make life easier and more exciting—the decibel counters at major intersections, the circular glass San-Ai tower at the main Ginza crossroads with its demonstration models of closed-circuit TV-telephones so you can watch the person you're talking to, the revolving roof-top bars on plushy hotels.

Well, since my last visit there's been one major addition: a magnificent, high-level monorail which whizzes passengers from Haneda airport across the bay to downtown Tokyo in a matter of 17 minutes (for 70 cents), completely eliminating those messy traffic jams that add so much to flying time. The story goes that a guest at Tokyo's famous Imperial Hotel (designed by Frank Lloyd Wright) berated the owner for advertising the hotel was only 15 minutes from the airport. "Traffic was so bad that it took me over an hour," he complained. Presumably the owner took the complaint to heart, because he's the major stockholder in the monorail company, which eventually plans to add links out to Hakone (the Mount Fuji area) and nearby Yokohama.

RANDOM OBSERVATIONS: Westerners who think it funny that the Japanese "mispronounce" words (by Western standards) should remember how deft they can be with their fingers. There are few things more amusing to a Japanese than Western clumsiness (as with chopsticks, for example). . . . The Japanese have a great weakness for printed instructions, preferably accompanied by elaborate diagrams, showing how to do things. On the wall of some toilets can be found a short illustrated lecture on how to extract a sanitary paper cover from the adjoining rack and place it on one of those new-fangled Western toilet seats. (Most Japanese toilets, being flush with the ground, necessitate crouching.)

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Mr. and Mrs. Upton Sinclair

A SAD OVATION FOR THE OLD MAN

A small, respectful crowd gave the Old Man a standing ovation last Monday night at Beverly Hills High School.

A few, those who had first caught the Reforming Zeal from his Great Book written half a century ago, cried a little bit too because he was so old, so pitifully weak and fragile, so forgetful of names and places, wandering from story to story of the Grand Days of Reform in California and the Gubernatorial Campaign that Almost Made It, repeating the punch lines to jokes that had drawn only polite laughter for the past two decades.

Occasionally the Old Man from Monrovia gave the kind of insights into social problems that are still a long way from settlement and he snapped his audience out of its torpor.

He told about a strange, half-forgotten entity called "the American People" who stood up heroically in the midst of the Depression, backed his EPIC campaign for the Governorship in 1934 ("End Poverty in California") and worked together with an inspired kind of efficiency and dedication that made the rather effete, academic candidate-by-chance learn a new respect for that entity and he has never-to-this day underestimated it.

He told how Franklin Roosevelt promised to support his candidacy and then allowed petty political considerations to reverse him ...costing the Old Man the campaign.

He talked about a Depression America that almost went Socialist; an America where the abuses of money-power existed within the loosest regulation.

An America which his Great Book, "The Jungle," helped to change back in the time of the First Roosevelt President.

But the 86 year-old Social Reformer of Another Time had little of his original fire to lend to an audience immersed in the battles of its own time: an audience which hardly remembered the abuses he triumphed over, beat down because he was so honest and so right.

And his wife kept signalling him that he was dragging it out too much, depleting his frail energy, boring the people perhaps.

But we stood up and gave an ovation to the memory of Upton Sinclair. And a few of us cried.

SAN FRANCISCANS PLAN MAGAZINE

Planning is now under way to establish a new magazine in the San Francisco area which will publish fiction, non-fiction, satire, plays, poems and anything else, including the unclasifiable.

Manuscripts, including a stamped, self-addressed envelope, may be sent to: The Idiot, 1283 Bush Street, San Francisco 94109.

The publishers of this new venture state: "The Idiot has no axes to grind, no personal hang-ups to resolve. It is competing with no one. All we want is to provide an outlet for your work. The only criteria is that your work communicates."

YORTY'S WIN STRONG BUT NOT A LANDSLIDE

By RIDGELY CUMMINGS

Well, it was quite an election, with some hopes fulfilled and others buried ignominiously. Mayor Sam Yorty won re-election to his second term by a handy majority, but I question the choice of headlines in the downtown dailies which shouted "smashing victory" and said Yorty "deluged" his opponents and "won in a landslide".

Factually, Mayor Sam won by 57.9 per cent of the vote, which is far from being a landslide. Forty-two per cent of the voters opposed him and voted for someone else.

By a coincidence, Yorty's percentage of the mayoralty vote was also matched exactly by the percentage of eligible voters who went to the polls for an all-time record turnout.

For the record, Yorty polled 392,775 votes cast out of 677,969 cast for Mayor.

His major opponent, Congressman James Roosevelt, garnered 247,313 votes, which was 36.5 per cent of those cast for the office.

It was an all-time turnout of Los Angeles voters, according to Walter Peterson, city clerk, and Harold Jones, deputy clerk in charge of the election division.

My own theory, supported by at least one of my editors, is that the demonstrations in Alabama had something to do with breaking the record. When people realized how precious this right to vote was held by Selma and Montgomery residents, they had second thoughts about excercising the right themselves here in L. A.

However, there are other theories which seem equally persuasive and one of these is that the big turnout was because Jimmy Rossevelt was so controversial. According to this school of thought, Yorty made Jimmy a bogeyman and city residents broke all past records in order to vote for and most cases against him.

Due to be made public on or before May 11 will be the campaign expenditures of the candidates. It will be interesting to see if Roosevelt spent, as Yorty claimed, some $300,000 and it will be equally interesting to see how much Yorty forces spent to counter the billboards and TV time of his opposition.

As a result of the primary vote, there will be four runoff elections on May 25. These see incumbant Councilwoman Roz Wyman, who got only 26.4 per cent of the vote in her fifth council district, facing attorney Ed Edelman; incumbant Karl Rundberg of the 11th district facing businessman Marvin Braude; Paul Lamport and Mary Tinglof vying for the vacant 13th council district seat; and Marion Miller facing the Rev. James Edward Jones for the soon to be vacant school board seat No. 2.

For the other school board seats, incumbants Hugh Willett and Ralph Richardson won re-election handily.

So did incumbant councilmen Louis Nowell, Tom Shepard, Ernani Bernardi, Gil Lindsay and John Gibson as well as City Attorney Roger Arnebergh and City Controller Charles Navarro.

Mrs. Wyman got only 14,198 votes in her bid for re-election. This was slightly more than Ed Edelman's 12,988 but meant that 73 per cent of her district voted against her.

I chatted with Mrs. Wyman the day after the election and told her she would have been better off if one of her Republican rivals, Teichner or Halper, had got into the runoff. Edelman is a Democrat, as is Roz, and the majority of voters in the fifth are Democrats, so she has opposition in her area of greatest strength as well as from the Republicans.

She didn't agree, however, and issued a statement predicting victory in the May 25 election.

Mrs. Wyman will be fighting for her political life and there is no doubt in my mind that she will campaign hard. I would guess one of the things that hurt her was her extremely well publicized move to a Bel Air mansion, which she has pointed out was not financed from her city council salary, but from the law earnings of her husband, Gene Wyman, Democratic National Committeeman and a successful attorney.

Karl Rundberg, who represents Venice and the far western part of the city, missed re-election in the primary by a little more than 1,000 votes. I had predicted that Attorney Stanley Rogers would do well in the Venice area, where he campaigned vigorously on issues like prohibiting bongo drumming on the beach, the invasion of city building inspectors, and other questions disturbing to the artisitic and so-called 'beatnik residents. Rogers got 8,671 votes to Rundberg's 22,397.

What surprised me was the strong showing of Marvin Braude, who campaigned hard for the Santa Monica Mountain Park, a popular issue in West L.A. He got 11,033 votes to get into the runoff.

The other candidate, Tom Heils, an insurance man, got 4,103, which was enough to prevent Rundberg from garnering the 50 per cent plus one vote and thus caused the runoff.

In the 13th with its vacant seat Mrs. Tinglof and Paul Lamport, one of Mayor Yorty's team as chairman of the city economic development board, face each other on May 25 for both the unexpired term which runs to June 30 and for the four year term beginning July 1.

The other runoff election coming up in May will be between Marion Miller, real estate sales agent and former counter-spy for the FBI, and the Rev. James Edward Jones, a popular pastor in the Negro Community, for school board seat No. 2, which Mrs. Tinglof relinquishes June 30.

All nine city charter amendments passed despite the fact that this columnist waged a one-man campaign against giving the city purchasing agent more personal power and against reducing the controls on conflict of interest votes.

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JAZZVILLE

BY JOHN BRYAN

"Now what's he going to sing," whispered the somewhat-aging bleached blonde to her juvenile escort, "that folk junk or straight?"

Mose Allison surprised her and did neither. Instead, he opened the evening's second set at Shelly's Manne-Hole with a series of fast-paced piano trio numbers which had the hard percussive quality of Lenny Tristano, harmonic overtones of Hindemith and Bartok and an occasional bit of the blues.

The blonde sat puzzled as the unexpected bombarded her gilt-edged ears. She was rising to leave just as the tempo slowed. The piano loped into a relaxed undertone and the droopy-mustached pianist began to sing in a sweet Deep South drawl.

The lady sat down and her frown gave way to a pleased smile. Allison's Sure Fire Compromise had done it again.

As the 37-year-old Mississippi native explains it:

"For every person who understands music there are 500 who understand words. Singing is a craft and playing is an art."

What the Sure Fire Compromise amounts to is that Mose the Artist (who apprenticed in New York with Zoot Sims and Gerry Mulligan and listens mostly to Tristano, Bud Powell and modern classical composers) satisfies himself and the true jazz lovers with half a set of complexly structured original compositions pounded out with such a machine-gun percussive quality that his drummer has little more to do than to keep pace on cymbals.

And Mose the Craftsman (who has made the hit charts with singles of "Seventh Son" and "Parchman Farm") is able to keep the rest of the paying customers coming back with blues-tinged songs that speak of slow sin by the bayou ("She was cruel and sweet, sweet and cruel as Homemade Sin") and with a kind of earthy, if at times grim, Mississippi folk humor ("I'm gonna be here for the rest of my life...and all I did was shoot my wife.")

That the compromise succeeds is evidenced by Allison's spiraling record sales and by the fact that a tight schedule of club bookings keeps him constantly on the road. His Manne-Hole engagement closed last Sunday. This week he is in San Francisco. Two weeks hence, Boston. In each town, Mose picks up a local drummer and bassist. In Los Angeles they were drummer Mel Lee and bassist Stan Gilbert.

When I first interviewed Mose some three years ago, he had just settled upon the Compromise as a working formula but didn't seem too happy with it. He felt it constricted his considerable compositional talents. But during the Manne-Hole gig, he seemed quite a bit happier.

"It gives me plenty of freedom both to play and compose," said Mose. "I think my best lick is when I get 'em all going at the same time...singing, playing and composing. The piano playing is a complement to the singing...but they're like opposing feelings. That's why the piano playing is more percussive and the singing more lyrical, more concerned with texture and so forth.

"To me the two greatest modern jazz piano players were Bud Powell and Lenny Tristano and both have very percussive styles and they both have a very high velocity," he added, explaining his ever more rapid tempo.

Mose continues to absorb ideas from modern classical composers. He's especially interested now in the American composer Samuel Barber.

"What you do is absorb all you can and then redistribute it," he said. "you're always in the process of absorbing materials and getting them together and creating a continuity of ideas."

One of the things that makes Mose unique is the fact that he is the only prominent Deep South white now working in jazz and he carries the sound and feeling of his homeland - a town called Tippo in the Mississippi Delta country - deeply into his work.

He is fervently opposed to segregation but is not sure that an entertainer should engage in civil rights propaganda.

Only half-jokingly he noted that he doesn't play benefits for such groups as CORE because "I've still got folks in Mississippi and the White Citizens Council or the other fascist groups might want me to give them equal time."

He sees no easy solution to the segregation problem in Mississippi. He does not believe any substantial number of whites there favor integration.

"There are some people there willing to have integration happen but they don't speak because they're afraid of the rabid whites," he said. "But I don't think many white people in the Deep South actually desire desegregation...but there are some who will 'tolerate' it."

Mose repeated that he feels his work as a musician is apolitical..."music is supposed to transcend things...to go beyond social considerations."

Nevertheless, he agreed that "your social makeup influences your music" and in a final wry commentary on the crisis that besets his home state, he added:

"As far as Mississippi is concerned...maybe you could make it like an African game preserve. They let people drive through to look. But they can't get out...and they can't feed the animals.

"Just make Mississippi that kind of a big wild life reserve. But I wouldn't go there to visit. Never."

XXXXXXXXXXXXXXXXXXXX

DOES L.A. SWING AS A JAZZ TOWN?

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We'll interview a number of noted jazz musicians. (Hey, man, can you make a living here?)

Make a tour of the jazz scene after dark. (Do they listen or just chatter over their drinks?)

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GET WELL LENNY BRUCE

A committee has been formed to mobilize protests of the radio audience against the firing of Joe Dolan and Michael Jackson from radio station KHJ. Call H.L. Miller at CL 5-5313 or Frances Troy at WE 5-3723 for information.

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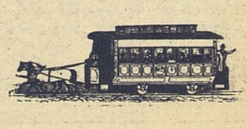
NEW FREEDOM CENTER INAUGURATED HERE, ACTIVITIES SET, HELP SOUGHT

Non-Violent Action Committee leaders announced today that a Freedom Center will be opened on April 3rd at 4066 South Central Ave., Los Angeles.

The Freedom Center will include a library and reading room. Games will be available, and various evening activities will be added to the program as it develops. Plans include films to be shown Friday evenings, informal discussion groups, and a bi-weekly community "Hot Seat" where public officials will be invited to answer the questions of the community with regard to their programs.

N-VAC asks for donations of magazines and books on any subject, of comfortable furniture, games, records, etc. Plans include offering aid to persons having trouble applying for help from the various programs available throughout the city, state and federal governments.

For further information please call: Ad 2-9618, 469-7610, 661-2290, or 389-5841.



ART SALE

APRIL 11 thru 17
Reception, Sunday, April 11, 2pm to 6pm
PAINTINGS - CERAMICS - WATERCOLORS
daily 10 to 6
the ATELIER studio workshop
8727 beverly boulevard (rear) ol 2-4044

KPFK ART GALLERY
proudly presents
a MONUMENTAL MURAL
in mahogany wood
depicting the history of
the American Negro
by ROBERT WITT AMES
opens April 23-May 10
615 No. Fairfax
Tues. - Fri. 11-5/7-9
Weekends 11-5

INNOCENZO DARAIO
OIL PAINTINGS
VICTOR CARL HOUSER
SCULPTING
through April 30th
Bowman-Mann Gallery
229 SO. LA CIENEGA BLVD.
BEVERLY HILLS, CALIF.
652-1460

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LOS ANGELES FREE PRESS

Around Town

JoAnn Sitzer
Clair Brush

FRIDAY APRIL 16

CONCERT. Russian, Greek, Int'l folk songs, by Liza Gordon & Ruth Grinyevskaya. Ray Bowman-Eric Mann Gallery. 229 S. La Cienega, South of wilshire Beverly Hills, 9 pm.

CONCERT. Abraham Lincoln Memorial, work of Roy Harris. 8 pm. Valley Unit. Church. 9550 Haskell Ave. Sepulveda.

LECTURE. Franz Hartmann, Philosopher or Humanist?, by James Audit. 8 pm. Theosophical Society.

LECTURE. Existentialism and Marxism, by Wm F. Warde. 8:30 pm. Militant Labor Forum, 1702 E. 4th St. Don. $1, students and unemployed 35¢.

CLUB 86. Off The Wall Radio with Marlowe and Simpson on KPFK 90.7 Radio . Midnight to Ibid. Free.

COMMUNITY DISCUSSION PROJECT KPFK, Fridays, 8 PM, Radio Broadcast. Call NO 2-1492 for meeting locations.

SATURDAY APRIL 17

BLESSING OF PETS. Olvera Street, 1:30 pm. Donkeys, dogs, ducks, chickens, cats, dogs, oxen, horses, crocodiles., etc.

HOLIDAY. First day of Passover.

MIDNIGHT FILM society. Echoes of Silence & LA premiere, Bruce Connor's "Cosmic Ray." Chap. 5, Capt. Video. Cinema Theater, 1122 N. Western.

LECTURE. The fallacy of security, by Col. Arthur J. Burks, 8 pm. Don. $1.25 Anderson Research Center.

MARCH. Protesting Viet Nam War. Spon. by Students for Democratic Society, WSP, OTHERS. !! AM, Federal Bldg. For info phone MU 1-7651, NO 5, 6527

HOOT. Benefit Free Speech Movement defendents. 8 pm-1 am, 11169 Braddock Drive, Culver City. Don. $1.25, Stu. 75¢.

MIDNIGHT FILM society. Echoes of Silence & Bruce Connor's latest: "Report." Chap. 5, Captain Video, Cinema Theatre, 1122 N. Western Ave.

LECTURE (in French). Philosophy of Laughter and Tears, Dr. Alfred Stern, 2 pm, Club Alliance Francaise, 5410 Wilshire Blvd. R m. 401.

VIGIL. Sponsored by Women's Strike for Peace. L.A. Federal Bldg. 11 am to noon, silent vigil; Noon-12:45 speakers; 12:45-2pm, picket line.

SUNDAY, APRIL 18

DISCUSSION. Philosophical Dialogue. 8 pm. 1 Tafani, 1951 Hillhurst. 666-9979.

psychodrama DEM/ PARTY. Dr. Anderson. 2-5 pm. Don. $1. Anderson Research Center.

LECTURE. Clear answer's to life's problems. Dr. Wm. L. Abt. 3: 30 pm Hollywood Theosophical Ctr. 2560 N. Beachwood Drive.

RECITAL, piano. Tom Pierson. 2:30 pm LA County Mus. Aud. Free.

MUSIC. Trojan String Quartet, 3:15 pm Shelly's Manne-Hole, 1608 N. Cahuenga Blvd, Hollywood.

JAZZ CONCERT. Jazz City Workshop. Cal Poly Theatre. 8 pm. $3. Kellogg Campus, Pomona.

EASTER SHOW. John Moon's Magic and Music, for children. 2 pm. The Ice House, 24 N. Mentor Ave. Pasadena MU 1-9942.

MONDAY APRIL 19

Photographs Opening April 19, University of Judaism.

LECTURE. The European Scene of Anti-Hegelianism, by Dr. Hermann Wein. 4:15 pm, Mudd Memorial Hall, Rm 5, USC, Free.

FILM. The Laplanders, 8:30 pm. Women's Gym, Valley College, Free.

PIANO RECITAL. Leila Nisam, for B.M. degree. 8:30 pm. Hancock Aud., USC.

GUNNAR ANDERSON, opening. Galerie De Tours. 935 N. LaCienega. OL 7-4033.

FOLK SONGS OF VERACRUZ, MEXICO. Gaudencio Grajeda and El Conjunto de Papaloapan, Ray Bowman-Eric Mann Gallery. 229 S. LaCienega, South of Wilshire. Beverly Hills. 9 pm.

TUESDAY APRIL 20

LECTURE. Europe and America. Partners or Rivals, by Fritz Erler. 3 pm. Humanities Bldg. 1200 UCLA, Free.

FILM. The Maltese Falcon, Bogart, Mary Astor, Peter Lorre, Sidney Greenstreet, Dir. John Houston. 8 pm. Founders 133, USC. Adm. 50¢.

WEDNESDAY APRIL 21

EXHIBIT. Graphic art and industrial films, by Saul Bass. Valley College Art Gallery. 5800 Fulton Ave. Van Nuys. Thru May 12.

LECTURE. Death & the Modern Imagination (Shakespeare, Poe, etc), by John Howard Lawson. 8 pm. Channing Hall, First Unitarian Church. Don. $1, Stu. 50¢.

LECTURE. Art of Ancient Greece & R ome, by Edward S. Phinney. 7:30 pm, Founders 128, USC.

MUSIC. Alcestes, Von Gluck, by Walter Ducloux. 12:15 pm. Hancock Aud. USC. Preview of opera to be presented April 24, 30 and May 2.

THURSDAY APRIL 22

ART. William C. Tunberg. Drawings & sculpture. Thru April 30. Reception April 22 8 pm. Quinn Gallery, USC.

DISCUSSION. Flight into marriage. Emotional Health Assn. 11606 San Vicente Blvd. 8 pm Free.

MUSIC & DANCE OF PRE-COLUMBIAN AMERICA., by Elisabeth Waldo, Ray Bowman-Eric Mann Gallery. 229 S. La Cienega, south of Wilshire. 9 pm. B.H.

LECTURE. Don Quixote's Spain, by Walter Starkie. 12 Noon. L.A. County Hosp. Aud.

FRIDAY APRIL 23

MIDNIGHT FILM PARTY, benefit of the L.A. Free Press. "The Moving Finger" by Larry Moyer, winner of San Francisco Film Festival's "Best Director" award. Plus experimental shorts. Midnight, Cinema Theatre, 1122 N. Western Ave.

LECTURE. Tantra Yoga, Union of the Opposites, by Roy Eugene Davis. 8 pm. Don. $1.25, Anderson Research Center.

FILM. CAROUSEL, Gordon MacRae and Shirley Jones, Dir. Henry King. 8 pm. Founder 133, USC. Adm. 50¢.

LECTURE. The Art & Ecology of City Living, by Lawrence Halprin. 8 pm. Hancock Aud., USC.

FORUM. Is Israel a threat to Africa?, by Thomas C. Allen, Afro-American Cultural Assn. 8 pm. Acquarian Ctr. Donation.

SATURDAY APRIL 24

USC ALUMNI DAY. 9 am- 6 pm. For reservations call Alumni House, USC. LA 9-0007, Ext. 233.

THEATRE. Genet's "Death Watch", Dir. Mark Estrin. Int'l Theatre Ensemble. UCLA . GR 8-9711. Also April 25.

COMMUNICATIONS CONFERENCE..... Speakers: Pierre Salinger, Sam Lubell, etc. Spons. by Women's Dem. Club of Pomona. Educ. Center, Voorhis Campus, San Dimas. Registration 8:30 am.

SYMPOSIUM. Landscape Architecture in the Urban Scene, by Lawrence Halprin. 8-10 am, 2-5 pm. Harris 101, USC.

OPERA. Alcestis, by Von Gluck. English translation. 8 pm. Bovard Aud. USC. Also April 30 and May 2. Adm. $3.50-$1.50. Call Ticket Office, Ext. 243.

MIDNIGHT FILM Society. "Primary" and "The Chair", Chap. 6, Capt. Video. Cinema Theatre, 1122 N. Western.

SUNDAY APRIL 25

ARTS & CRAFTS of New Guinea, 10 am to 5 pm. L.A. County Museum.

CONCERT. Pasadena Festival of Arts. Marnie Nixon sings French Art Songs, Natalie Limonick on piano. $3-3.75. Students 1.25. Concert Series of 4 tickets $10,$8.$5. 1:30 pm at Esquire Theatre, 2670 E. Colorado.

LECTURE. Our quest for identity, Dr. Barbara Rainey, Valley Ethical Culture Society, 4825 Hayvenhurst Ave. Encino, 11 am.

MUSIC. The K Trio. Schubert, Brahms, 3:15 pm. Shelly's Manne-Hole. 1608 North Cahuenga Blvd. Hollywood.

CONCERT. Louis Kaufman Ensemble. 2:30-3:30 pm. LA County Mus Aud. free. Also broadcast on KFAC.

LECTURE. New developments in ESP and Reincarnation, by Dr. Gina Cerminara. 3:30 pm. Hollywood Theosophical Ctr. HO 3-6568.

NORTHERN CALIFORNIA

ART. Sat. April 24, 5:30 pm. Bohemian Festival to celebrate opening of Creative Arts Workshop, 1060 Mississippi St. San Francisco, VA 4-0397.

FILMS. April 17-18. Sahara (Bogart) April 4-25. Hand in the Trap. Dir. L.T. Nilsson. Sat & Sun. 3 pm-5 pm. Coffee Gallery, 1353 Grant, S.F. 75¢.

FILMS. April 15-21. Citizen Kane & The Haunting. April 22-28. The Silence & Forbidden Game, Guild Theatre, Telegraph at Haste. Berkeley.

FILMS. April 15-21. Mon Oncle & The Suitor. April 22-28. Scandal & The Hustler. Studio Theatre. Berkeley.

FILMS. Fri. April 23. Regions of the USSR. 7:30 pm. American Russian Inst. 90 McAllister St. S.F. Don 75¢ Stu.50¢.

FILMS. April 16-22. Camille & The Idiot. April 23-29. Moderato Canabile, Cleo De 5 A7. Surf Theatre, S.F.

FILMS. Shorts. 2 pm. Sun. Call Theatre, San Francisco. April 18 & aApril 25.

MUSIC. Jack Jones & Miriam Makeba. Starting April 20. Circle Star Theatre, PO Box 1117. San Carlos. Ph: 434-2460.

THEATRE. The Glass Curtain. Fri. & Sat. 9 pm-11pm. The Cedar Alley Theatre R oom, Off Larkin betw. Post & Geary, SF. YU 22829.

THEATRE. Tchin-Tchin. Directed by David Saks. Nightly 8:30, closed Mon. Sun. Matinee. The Contemporary Theatre,

CONTINUING EVENTS

THEATRE. Waiting for Godot is available Monday & Tues. nights for theatre parties by special arrangement. 463-1965

Dial M For Murder, Dir. Stuart Elliot. Thurs thru Sunday. 8:30 pm. Bryzin Playhouse, 2219 Lincoln Blvd. Venice. 391-0537.

"Gigi", Dir. by Ted Roter, Fri, Sat & Sun. 8:30 pm. Santa Monica Playhouse, 1211 4th St. (Nr. Wilshire) Santa Monica.

THEATRE. Abraham Lincoln, by John Drinkwater. Dri. Cory Allen. Actor's Theatre. Wed thru Sun, 8:30 pm.

THEATRE. The Puny Planet (Children's play) Cahuenga Playhouse. 3333 Cahuenga Blvd. West. Phone HO 9-3936.

THEATRE. Waiting for Godot. South Coast Repertory, 2815 Villa Way, Newport Beach. FRiday, Sat. 8:30 pm.

THEATRE: View from the Bridge. New Fernwood Theatre, 5497 Fernwood. Thurs-Sun. 8:30 pm.

THEATRE. After the Fall, by Arthur Miller. Huntington Hartford Theatre, 1615 Vine St., HO 2-6666 for info.

THEATER. One Flew Over the Cuckoo's Nest. Players Ring Gallery, 8325 Santa Monica Blvd. Nightly 8:30 pm. Dark Mon.

THEATRE. Waiting for Godot. Actors Theatre, 1089 N. Oxford Ave. Call 463-1965 for info.

CLASSES IN TV & STAGE WRITING. Edward Ludlum Theater, 1506 N. highland Ave. Those interested in becoming students call HO 2-9418 for interview.

DRAMA. If We Must Live, by Frank Greenwood. Each Sat. & alt. Sun. 8:15 pm Aquarian Center, 1302 W. Santa Barbara Ave. $1. AX 6-1633.

THEATRE. The Dutchman & the toilet, by LeRoi Jones (The plays the LA Times won't advertise). Warner Playhouse, 755 N. La Cienega. Nightly 8:45 (dark Mon), 2 shows Saturday 8:30 & 10:45.

THEATRE. The Maids, by Genet and The Tiger by Schisgal. The Off Broadway, 211 Lime , L.B., Fri. & Sat. $2.00 and Sun. $1.50 8 pm.

ACTOR'S WORKSHOP. Mon. Tues, Thurs, and Sat. conducted by Frank Silvera and Luther James at Robertson Playhouse, 1024 S. Robertson Blvd. OL 7-4980.

WORKSHOP. Class in system acting every Wed. nite. 7:30 pm. Begin. & Adv. taught by Ted Roter. Santa Monica Playhouse. 1211 4th St. EX 4-9779. Sat. 1 pm. Childrens Classes.

DRAMA. The Collection, and The Dumbwaiter, two plays by Pinter. 8:30 pm Stage Society Theatre, 9014 Melrose Ave. TR 8-1227. Thurs., Fri., Sat. & Sun

MUSICAL. Stop the World, I want to get off. 8:30 nightly. Ivar Theatre, 1605 N. Ivar. Sat. 8:30 and 10:45. Dark Monday. L.A. Youth Theatre Presentation.

THEATRE. The Wonderful Ice Cream Suit by Ray Bradbury. Coronet Theatre, 366 N. La Cienega Blvd. Dark Mon.

THEATRE: Misalliance, by Shaw, Northridge Theatre, 18275 Parthenia, Fri-& Sat, 8:30 pm.

THEATRE. Lower Depths, by Gorky. Angeles Theatre, Waring & Vine Sts. Wed-Sat 8:30 pm.

THEATRE: King John. El Camino College. Friday & Sat. 8'30 pm.

DRAMA. The Blood Knot, by Athol Fugard. directed by Frank Silvera. Theatre of Being. 1451 N. Las Palmas. HO 3-4140.

FAMILY THEATRE. My Genie and Me. Actor's Theatre, 1089 N. Oxford Ave. Sat. 3 pm., Sun. 1 and 4 pm. $1.00 HO 9-1171 for info.

FOTIG. Pre-Star Theatre, 5213 Vineland, North Hollywood. Friday & Sat. 9 pm. Comedy Hoots, Sun. 8 pm. $1.50

POETRY READINGS. Students of Theatre of Being Wrokshop. Thru April. Fri, Sat Sun eves at 9 pm. Free. Robertson Playhouse, 1024 S. Robertson. OL 7-4980.

ART

ART. 3rd Annual So. Calif. Juried Exhib, Long Beach Mus of Art. Thru April 25 Tues-Fri 10-5, Sat & Sun 1-5.

CHARLES GARABEDIAN. Ceeje Galleries, 968 N. La Cienega.

ART. Annual Purchase Award Sho Southwestern College, Chula Vista. Student Union Gallery, To May 7.

PHOTO SHOW. Works of Ted Whitfield. Calif. Mus Sci. & Industry. Exposition Park Thru April 25.

STONEWARE, Ned Sloane. Canyon Gallery, 137 S. Topanga Canyon Blvd.

MODERN JAPANESE WOOD BLOCK PRINTS in color. Thru Apr. 25. Philosophical Research Society, 3910 Los Feliz Blvd.

DIANNE POWELL, Paintings. Venice West Cafe. 7 Dudley Ave, Venice. 7 pm to 6 am.

KURT SCHWITTERS RETROSPECTIVE. Dickson Art Gallery, UCLA. 50 cents. Thru April 25.

RUFINO TAMAYO. Drawings, Litho's & oils. Plus other modern Mexican masters. B. Lewin Fine Gallery, 4950 Vineland, N. Hollywood. Thru April.

ART. Pacific Heritage. Municipal Art Gallery, 4800 Hollywood Blvd. Thru Apr. 11. 1-9 pm. Tues-Fri. 1-5 pm. Weekends.

EMILE GAUGIN. Painting & sculpture. KPFK Art Center, 615 N. Fairfax. To April 18.

OPENING. Three California Painters: Jack Hooper; Vernon Dornbach and John Bernhardt. Long Beach Museum of Art 2300 E. Ocean Blvd. 10-5 daily except Mon. 1-5 Sat & Sun.

ARCHITECTURE SHOW. The New Southern California Environment. International Design Center, 8899 Beverly Blvd.

100 PRINTS of horseless carriages. thru April 25. Fine Arts Gallery, San Diego. Closed Monday.

TAMARIND LITHO WORKSHOP. 70 wks by 17 artists, thru April. Otis Art Inst. 2401 Wilshire Blvd.

SHIRLEY GOEDIKE. Paintings. Ankrum Gallery. 910 N. LaCienega. Thru April.

20th Century Masters. Feigen-Palmer Galleries, 515 N. LaCienega to May 1.

OP ART. Mixed media. Paul Rivas Gallery, 725 N. LaCienega. thru April 17.

EDWIN MARKHAM EXHIBIT. USC treasure room, Doheny Library.
DANTE MEMORIAL EXHIBIT. USC Treasure Room, Doheny Library.

PIERRE BONNARD, French Impressionist. LA County Art Mus. 5905 Wilshire, 10-5 Tuesday thru Sunday.

FAIR, teen age market. Hollywood Palladium. Thru April 18.

ART. The Original Print. Lytton Ctr. of Visual Arts. 8150 Sunset. Inc. Picasso, Matisse, Miro, Rembrandt, etc.

WILLIAM DOLE, recent collages. Rex Evans Gallery. 748 1/2 N. LaCienega.

Listings for the Calendar of Events must be received in the Free Press Office at least ten days in advance of our publication date. This is a free service to the community and therefore space is limited. Please address listings to the Calendar Editor. Thank you.

L.A. PUBLIC CIVIC MEETINGS

City Council Meetings, 5 days a week at 10 AM, Spring St. level of City Hall.

County Board of Supervisors, every Tuesday, 9:30 AM, County Hall of Administration, Temple & Grand St., 3rd floor

Building & Safety Committee of City Council, 3rd Wednesday of month, 2 PM, Council Chamber.

Charter & Administrative Code Committee of City Council, 2nd Thursday of month, 2 PM, Rm. 118, City Hall. (Meeting weekly until January on different days at the call of the Chair).

Finance Committee, City Council, every Monday, 2 PM, Rm. 118 City Hall

Recreation & Park Commission, every Thursday, 10 AM, Rm. 305, City Hall.

Public Utilities & Transportation Commission, every Tuesday, 10 AM, Rm. 150 City Hall.

Police, Fire & Civil Defence Committee of the City Council, every 2nd & 4th Wed. at 2 PM in Rm. 118, City Hall.

ARTS FORUM SEMINAR. Ventura County Forum of the Arts. All day meetings at Ventura College.

ART. Faculty Show, San Fernando Valley State. Conf. Rm. Gallery, Fine Arts Bldg.

ENTRESOL-SAM AMATO One man show. Laguna Beach Art. Ass'n. 307 Cliff Dr. Laguna.

ART EXHIBIT. Herbert Bennett, Bill Garner, Stuart Cooper, Anna Mahler, sculptress. at the Nine Muses Restaurant

MARJORIE ALLEN, paintings. Galerie De Tours, 935 N. La Cienega.

THE NEW BREED. Recent works of O'Dowd, McPhee & Von Huene at David Stuart Gallery. 807 N. LaCienega. Thru April 24.

BONSAI. 8th annual Bonsai Exhibit. Thru April 26. Daily lecture at 2 pm. Calif. Museum of Science & Industry, 700 State Dr., Exposition Park.

ART. Oils by Innocenzo Darato & sculpture by Victor Carl Houser. Bowman-Mann Gallery. 229 S. La Cienega, 9 pm. South of Wilshire.

The second Art Exhibit of the Atelier, Art Studio Workshop, is in progress, continuing through April 17th. Among the paintings are Larry McCardel's "Silent Spring"; David Finkelner's oil abstracts "Storm" and "Ship Wreck"; John Samarjian's oil "Buildings" and his very interesting textured "Yellow Nude"; Richalene Groetchen's oil "Sonia"; Bookie Silberman's line drawings and many others including a potpourri table of unframed drawings, washes and sketches. The working atmosphere of this studio is reflected in the exhibits of new, young artists. The Atelier is open until 10 p.m. each evening.

ART NOW - L.A. Contemporary & exp. painting & sculpture by So. Calif. artists. Los Angeles Art Association. 825 N. La Cienega. Thru April.

MICHAEL HOGAN, one man ceramics exhibit. Art Bldg. Valley College thru April 27.

RIVKAH, Israeli Painter. Heritage Gallery. 724 N. LaCienega Blvd. Thru 4/30.

JAPANESE SUMI PAINTING. Thru June 6. Downey Mus. of Art. 10419 S. Rives Ave. Downey.

ROBERT RAUSCHENBERG, Drawings & paintings. Dwan Gallery, 10846 Lindbrook Drive. Westwood. Thru May 8.

FREDERICK LAURITZEN. Paintings, metal & jewelry designs. Canyon Gallery 137 S. Topanga Canyon Rd. Thru May 28.

GLENN VILPPU PAINTINGS. April 4 thru May 1, Reception April 5, 7-10 pm. Padeia Gallery, 765 N. La Cienega.

ANNUAL STITCHING SHOW. April 17-May 17. Seal Beach Art Center. 105 Main Street, Seal Beach.

LOCATIONS

Anderson Research Center, 437 N. Kenmore Ave., L.A.

El Rodeo School, 605 Whittier Dr., B.H.

Ferndell Nature Museum, 5375 Red Oak Dr., L.A.

First Unitarian Church, 2936 W. 8th St., L.A.

Greek Theatre, 2700 N. Vermont Ave., L.A.

Los Angeles City College, 855 N. Vermont Ave., L.A.

L.A. County Museum of History, Science and Art, Exposition Park, LA

Long Beach Museum of Art, 2300 E. Ocean Blvd, Long Beach

Municipal Art Gallery, Barnsdell Park, Vermont & Hollywood Blvd., L.A.

Otis Art Institute, 2401 Wilshire Blvd., L.A.

Plummer Park, 7377 Santa Monica Blvd. L.A.

Theosophical Society, 506 Santa Monica Blvd., L.A.

Univ. of Calif. at Los Angeles, 405 Hilgard Ave., W.L.A.

University High School, 11800 Texas Ave., W.L.A.

Valley College, 5800 Fulton Ave., Van Nuys.

West Hollywood Park, 647 N. San Vicente Blvd., L.A.

Westdale Savings & Loan Assn., Sepulveda & National Blvds.

Westside Jewish Community Center, 5870 W. Olympic Blvd., L.A.

Valley Ethical Culture Society. 4825 Hayvenhurst Ave. Encino. 363-4388.

University of Judaism. 6525 Sunset Blvd. Hollywood. TR 2-1589.

Hollywood Theosophical Center. 2560 N. Beachwood Dr. Hollywood. HO 3-6568.

Valley Unitarian Church. 9550 Haskell Ave. Sepulveda. 784-5931.

Philosophical Research Society. 3910 Los Feliz Blvd. L.A.

Aquarian Center. 1302 W. Santa Barbara Avenue, L.A. Phone AX 6-1633.

FILM

FILM. Breathless & A Man Escaped. At the Unicorn, 7456 La Jolla Blvd, La Jolla. 454-7373. April 14 thru 20th.

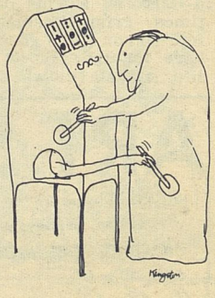
SILENT MOVIES. The Gaucho (1927, Douglas Fairbanks), Chaplin & Arbuckle comedies. Silent Movie, 611 N. Fairfax, OL 3-2389.

MUSIC

MUSIC. Bill Evans, April 13-25. Sun. Afternoons, chamber music. Weekends, Shelly Manne & His Men, Monday nights Victor Feldman trio, Shelly's Manne-Hole, 1608 N. Cahuenga Blvd. Hollywood.

UCLA FOLK FESTIVAL. May 14,15,16. Jimmy Driftwood, Blue Sky Boys, "Son" House, Hedy West, Georgia Sea Island Singers, etc. Tickets now on sale, BR-2-8911.

CRESCENDO. Kitty Kover, Sam Wade, Monica Janel. 8572 Sunset. OL 2-1800



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